

FREEMASONS OF THE CHURCH.

PROGRESS OF ART IN ENGLAND.

At a meeting on the 13th inst., Mr. Price exhibited a drawing of an incised slab, recently discovered beneath the flooring of Chippenham church, Wilts. It represents a female beneath a canopy, with part of an inscription in Lombardic capitals. Mr. William Fisk then delivered a lecture "On Historical Art," in which he contended that mind, intellect, soul, were the essence of the painter's art—an art which could not be forced, or, if attempted to be forced, its produce was worse than nothing; it was inborn, a portion of the faculties, and was not to be created, although its tone might be refined, and in many cases perfected; it was in this perfection of mind that the greatest results, the grandest works, were to be found. The art of the painter was essentially ideal when born of the mind; great, when the offspring of intellect; and sublime, when the creation of the soul. The mind imbued with poetry, whose joy was idealism, would charm the spectator with a fascinating pleasure, presenting pictures of life robbed of its coarser nature. But how great the difference between mind and intellect! The latter, so it were, formed the substance of the former. Its study of human nature was deep, not figuring it what it should be, but rather what it is, and to develop what with culture it may be. By a creation of the soul, the lecturer said, he wished to be understood as meaning a creation more noble, more exalted than that emanating from intellect. Those were the creations of the soul which were essentially sublime. It was the influence of the soul which enabled an artist to depict religion in its mighty divisions of faith, mercy, charity, love, and hope. The soul only could embody on the canvas sacred history. The art of painting, remarked the lecturer, was evidently derived from, and had its existence in, the passions of the mind; and the idea which ascribes its birth to love—at once the most elevated and tender impulse of our nature—might not be harshly discarded. To this passion art not only owed its birth, but its progress and perfection also. The love of national glory, and the desire to transmit the deeds of their heroes, were doubtless the great ambition of a rude and warlike people, and the art of painting was resorted to. 'Afterwards art was encouraged and fostered by the church; and until that was the case with ourselves art would never reach a climax. This was, indeed, one means to an end; but there was another equally great; that was, that art should be made a part of a liberal education.

The concluding part of the discourse, urging this point, we give in his own words.

"In an early part of my lecture I observed, 'To Pumphilius we are particularly indebted; as it was he who endeavoured, and succeeded, in establishing a knowledge of the rudiments of drawing as a part of a liberal education.' I would draw your attention to this point in particular. It is one I have, during many years, unceasingly endeavoured to enforce, on every occasion where the advance of art has been the theme of discussion. If it be, and most surely it is, that the state of the times produces the master spirit, should we not endeavour by every means in our power to take advantage of, and help along the times? But how? How is art to become truly great? What is necessary that the mind of the nation shall make a demand for the advance of high art? It is education that is needful. Make the art in all its forms part of a 'liberal education;' let it be introduced into our colleges, and become a portion of their system, as it is in some already. Though on a very confined scale, yet it is the welcome dawn of what may prove a cloudless noon. Let our nobility be taught, whether they be educated for the senate, the church, the army, or the bar, or for the adornment of private life, and so elevate them above the impositions of crafty picture dealers, and the charlatans who infect the walks of art, perverting and destroying the taste of the wealthy. Let them be imbued with the true principles of art. And what will be the consequence? Necessarily they will understand what art is, and appreciate it in all its forms. Again, I say, educate the lords spiritual and their clergy. The laity of the nobility have, not only in their private collections, but in the fine arts commission, set them a vigorous example. Let them follow it, and they will do

yet more for art, by raising it from the intellectual to the sublime, and no place to an equality with the zenith in Italian art; making, in this respect, the names of Italy and England synonymous. But is this all that is to be looked forward to? Are we to regard this as the utmost extent of, and the limit to the advance of art? Is the progress and attainment of another nation to be the impassable horizon to our own? No! Like the ancient Britons we shall find that beyond the horizon there is land which may yet be trodden over, and not only trodden over, but cultivated. Nay, even now that land is in our possession! Educate the mass. Make the maxim of the great Apelles, 'nulla dies sine linea,' the motto of all classes, for not even genius can succeed, or arrive at a correct knowledge, without constant and patient application. Instruct not only the nobility, but every class of society. Teach them all to know when they see a good picture, and to know why it is good. They will then discard inferior productions; and patronage, from the lowest to the highest scale, being based on principle, will be such as shall tend to elevate, purify, and perfect art in all its branches. So may we arrive at a state, the glory of which was never even dreamed of in the reign of ancient art. So shall we extend the confines they have gained, and make the encouragement of art the ambition of the mass, and the highest ambition of artists the patronage of an educated people."

FOREIGN ARCHITECTURAL AND COLLATERAL INTELLIGENCE.

Dome of Cologne.—As the chief entrance to that building is encumbered by an unsightly private house, the common council have empowered the dome-building administration to buy it for 15,000 dollars, towards which the latter body subscribed themselves 5,000. It is probable that the statue of the old Cologne architect, Johannes Huls, of which a beautiful sketch has been already completed, will be set up here.

Memoir of Reinhart.—Born at Hof, in Upper Franconia, he walked in 1788 to Rome, a young, life-joyous artist, whose resources, however, were nil. But he possessed unpurchasable goods—a robust constitution and a wondrous talent to copy nature. The sky of Italy, Rome's unmatched art-ruins, the stern, yet noble characters of the *campagna di Roma*, all this elated the young artist, as it had others before; but his love was one lasting for ever, and impelling him to great scope and exertion. He left Rome no more; and however hard and ominous subsequent times turned out, his trade still afforded him bread. At a later period, the wealthy and mighty visited his atelier—even princes and kings, amongst them Ludwig of Bavaria, to whose munificence he owed a care-less old age. Reinhart painted up to his death; and even these works of a man near ninety bespeak a great, vigorous, and youthful mind. His last picture was for the King of Bavaria, representing the "Invention of the Corinthian Order," a southern scene, full of nature and nobility. His works are scattered over all the world, the galleries and palaces of Germany, France, Russia, England, &c.

Old Chinese Art and Industry.—According to the late researches of Mr. Stanislas Julien, of the F. L., the making of iron or other metal ships is not a discovery of the present century. The celebrated Chinese philosopher, Hsü-Haw-Tse, speaks of vessels made entirely of iron 156 years before Christ. Moreover, the historians of the province of Kiao-teheu state, that in the district of Nang-ting is yet to be seen the copper craft of King Keon-tien, who reigned 765 years before Christ. This vessel, buried in the sand of the sea shore, was visible at low-water mark. It is, in fine, recorded in the work called "Chi-i-ki," that when King Yeo-Kien (about 263 or 419 B.C.) sent his tribute to Peking, his ambassador embarked on board of a vessel entirely composed of copper sheets, in which he reached the capital.

The Aqueduct of Rio de Janeiro, Brazil.—If a plentiful supply of water is indispensable in our northern climates, it is, certainly, a matter of absolute necessity under the tropics. Thus, most large cities have been built on the banks of rivers or branches, or, like Mexico, on

those of an extensive lake. The capital of the Brazil does not enjoy that advantage, but the wreath of mountains which surrounds her, all covered with luxuriant vegetation, pour forth (from its granite cliffs) an abundance of springs, to which, in and near the city, the negro water-carrier is resorting. In many houses, moreover, cisterns and wells are to be met with. All this, however, would not suffice for an increasing population; and it was in the middle of the last century that one of the viceroys, we mean Conde Laoradio thought of providing it with that splendid aqueduct, which even now deserves the admiration of the traveller. Few towns also possess such splendid material for architectural purposes as Rio de Janeiro,—the granite alluded to being a very even-grained, ornamental, yet easily cut rock, of a bluish-grey colour. The imperial palace, most of the churches—nay, even most of the private houses, are built of it, which impart to them a certain aspect of solidity and sterner-ness. The facing of some of the churches, however, has been brought here (as is the case in Bahia and Mexico) from the quarries of the mother country. The plan of M. Laoradio required great skill and perseverance in the surveyor, as most of these springs are not very plentiful (still, constant the whole year round), and had to be traced and combined with much labour. Of tunnels, or even costly canals, there was no idea in those times in South America, and perhaps there was no scope for it. Sources and springs were, however, to be brought to the city from all points of the compass, and some from a considerable distance—of six or eight miles. Thus, while perambulating the primordial brush-wood and forests of the *Serras* about Rio, the traveller perceives the long lines of the aqueduct, running along hill and dale,—consisting of an open, square canal of six or eight inches breadth, by even less depth, and merely constructed of good, substantially burnt bricks, well bound by cement, and equally well embanked. Thus, it runs on for miles and miles—over spots rarely trodden but by the feet of the distant traveller. In many places these narrow canals are combined into larger reservoirs—and in approaching the city, the water had to be carried over the opening between two granite hills, which has been done by a very showy piece of architecture. It consists of a double row of arches, one built above the other,—the inferior very lofty and of narrow span,—through whose arcades the traffic of the *Rua de Laoradio* is carried on. Thus it proceeds in the very centre of the city, where, from a huge granite reservoir, the water is distributed.—[*Brazilian Reins.*]

BUILDERS AND ARCHITECTS.

Sir,—I was glad to see the latter headed "Treatment of Builders." The building trade in this city has been ruined by the very treatment builders have met with from architects within these ten years. Several have been insolvent, and nothing like a fair price can be obtained for work. Every thing is put to contract, and the long connection between the nobility and tradesmen is entirely set aside by the interference of architects, who term the long standing and highly respectable builders, *drab men*, and induce employers to put every thing to contract. The system is notorious, and if it is not altered, the trade can never be good for any thing again.

I am one who began upwards of twenty years ago, and then there was but one architect in this city,—a man who did not encourage cheap or low contracts. Work was then paid for at a reasonable and fair price. There are now ten or twelve architects, or persons calling themselves such, many of whom glory in catching a contractor with pretences, at a 25 per cent. contract under its value.

If you can stir the master builders in every city and town in the kingdom to counteract ruinous competition, and bring work to be paid for at equitable prices, you will confer a very great boon on the trade, and prevent many worthy tradesmen's insolvency.

With thanks to "Walter" for the paragraph, and you for its insertion,—

I am, Sir, &c. WILLIAM BRISSELL,
Gloucester. Builder, &c.